

The School Musician

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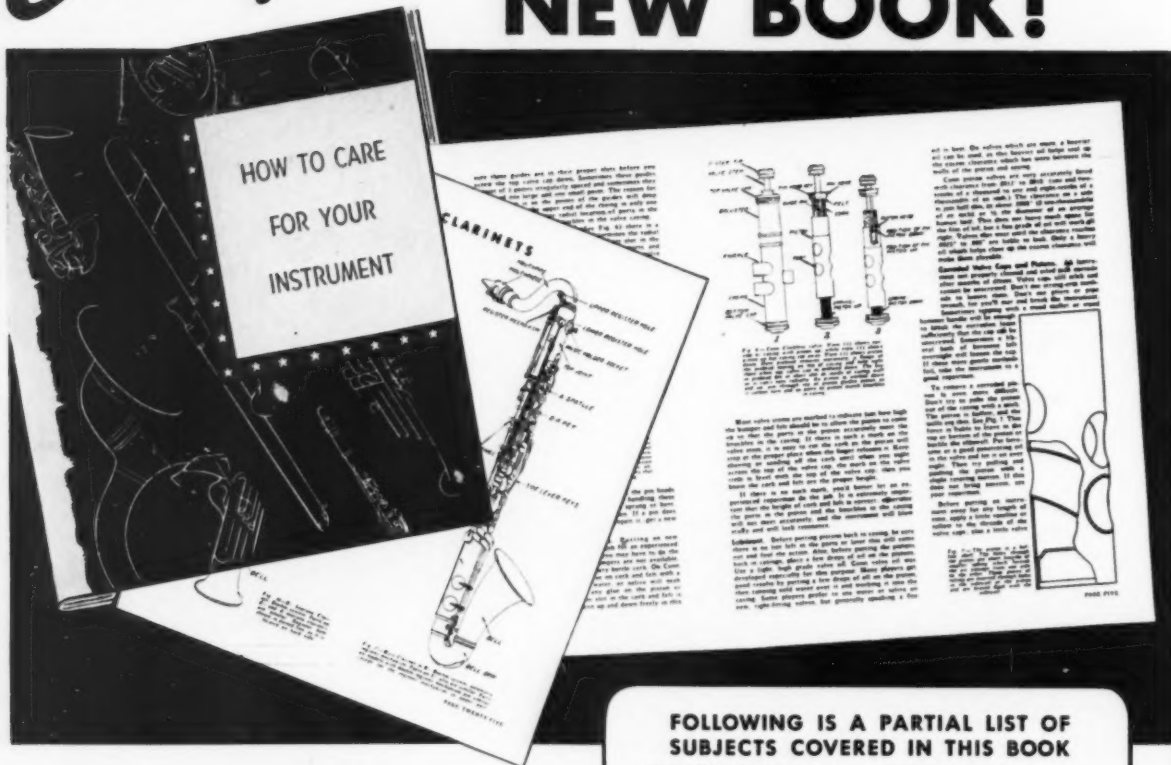
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Pen in Hand, Cont.

In return, which is at least a passing grade.

In the February, 1942 issue of *The SCHOOL MUSICIAN*, Director L. E. Dillon of Aberdeen, Mississippi, covered the military subject in an article captioned, "Answering Your Inquiries About My Military System." Now, don't tell me you haven't a copy of the February, 1942 issue unless you enclose with your letter 25c in stamps, not previously used, to prove it.

Secondly, "Three Blind Mice at the Nite Club Floor Show" by Frangkiser; "Ferdinand the Bull" by Malatte-Yoder; and the "Boogie Woogie Band" by Bennett, are three very new and interesting numbers. A boy friend of mine in Chicago is going to send you a Bulletin immediately describing several others. Dr. Harding has a "wow" called "William Tell Overture" but it takes a pretty good-sized band.

Thirdly, if you will write to the Payson Manufacturing Company, Hebron, Minnesota, you will get information about a portable, 3-tier band platform. This is the fourth inquiry we have had since September 1, regarding such platforms.

Fourth, I refuse to throw my hat into this ring. There are too many different opinions on the subject of seating arrangements. Articles are published very frequently in *The SCHOOL MUSICIAN* on this subject, and in fact we have one scheduled now for a coming issue, and in this I am sure you will get the information you want.

In the fifth place, a sample "Constitution and By-Laws for Band-Parent Clubs" is published on one of the rear pages of this issue.—Ed.

And Get This One, John

The SCHOOL MUSICIAN:

Enclosing check for one snacker for a year's subscription. Send to address below.

My band arrangement of *RED RHYTHM VALLEY* is now off the press. The printer seems to have done a fine engraving job with it, and it is naturally quite a kick to view one's first published work.

Hope you and your publication have a successful year.

I think the music teachers over the country are our only hope of a musical future after this war is over—and the freezing of instruments only makes it more difficult and challenging. The talent should be as plentiful, but we may lack performers. Maybe we'll all swing over to hillbilly music and have fiddle bands! —Cpl. Charles L. Hill, Hdq. Det. 8th Ser. Com. Ft. Sam Houston, Texas.

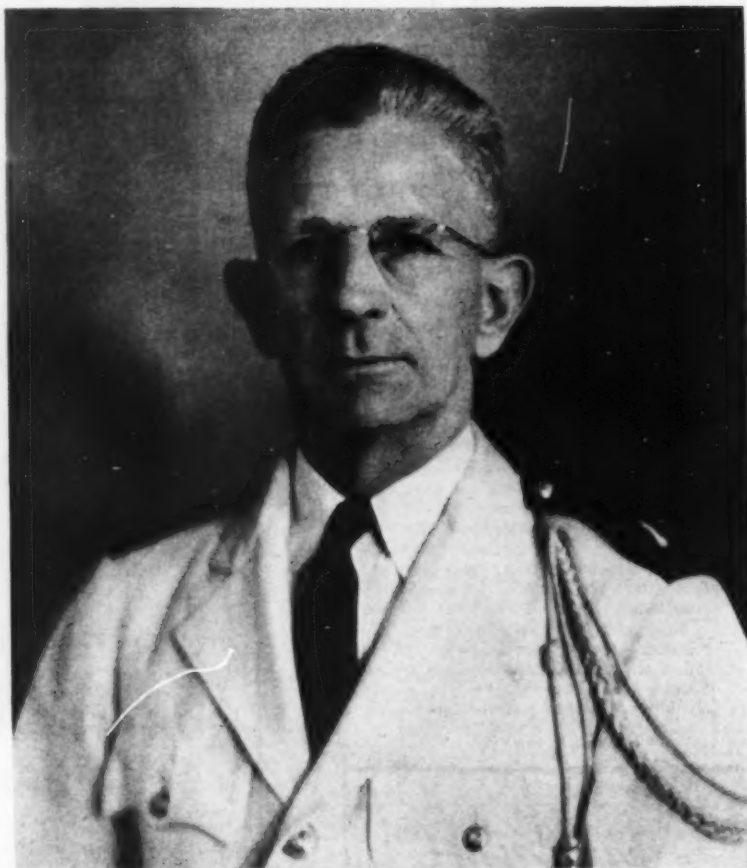
Dear Cpl. Great changes are taking place, Mr. Hill. Arrogance is in the saddle today, but history proves that progress slants toward culture, and school music is the genesis of the new order. When corrupt, political ambition; rule by might; national jealousy; hatred and racial revenge have shot off all their powder, there will still be music, and it will be sweet and lovely, more inspiring and more beautiful than ever, because it will spring from brotherly love rather than from brotherly contempt,—it will come from above instead of from beneath. Luck to you, Soldier Boy.—Ed.

Tribute to Fair

The SCHOOL MUSICIAN:

I am very much interested in the column written for flute players by Rex (Turn to Page 28)

Presenting—



Howard F. Lane, Columbia, Mississippi

Down in Columbia, Mississippi, folks are becoming appreciatively conscious of the School Band, the School Orchestra and their importance to the Community. Howard F. Lane, Bandmaster, brought this about. With night rehearsals only, he started the band back in 1934. Financial pains were acute, and public disinterest discouraging during those first few years. But today, the music program in the school enjoys the finest cooperation from the townspeople, the superintendent and the Band-parents' Club. A year ago at the Big Band Rally, in the High School Auditorium, Matthew Vernon, editor of the local paper talked on "What a Good Band Means to a Town." J. O. Snowden, School Superintendent, talked about "What a Good Band Means to the School," and Mr. Lane tied up both ends with "What Cooperation Means to a Band." An Illinoisan by birth, Mr. Lane got his early musical training in his home state. He organized his first band at Salmon, Idaho, where he directed for three years. He gave ten years of his musical talent to Hammond, Louisiana, organizing a 45-piece Boy's Band there in 1925. For the past two years he has had two bands at the State Contest—from Columbia and Prentiss, Mississippi. He plays the Trombone, the Violin and Saxophone and has done some choral work. He attends the State College each year. Mr. Lane has given a wonderful account of himself in making America musical.



The School Musician

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School MUSIC in WAR Time

By Adam P. Lesinsky

Director Whiting, Indiana, High School Band and Orchestra
Past President National High School Orchestra Assn.
Whiting's Musical Director of the Office of Civilian Defense

● **THE WORLD IS AT WAR.** Many of our able bodied men of military age have already abandoned their pursuits in civilian life and have donned the uniform of a soldier. Many more will follow their footsteps. On the home front men and women are engaged in the various civilian defense activities. Industry has been transformed from peace time production to the manufacturing of implements of war. We are gradually giving up many comforts of everyday life in order that the armed forces might have what they need. Priorities, curtailments, and rationing are common terms. The effects of the war are reaching everywhere and the school music program is no exception. First let us examine some of the effects of the war on the school music program, and what is being done to counteract these effects.

The draft and voluntary enlistments have taken many young men from the teaching staff. The result is a shortage of teachers. Colleges cannot fill such teaching vacancies because they, too, are drained of young men. During the past decade there has been a tendency toward engaging men to fill the instrumental teaching positions in our public schools. Now that the men are being inducted into the military service there will be a demand for women to fill the instrumental music teaching positions. A few weeks ago, the head of one of our teacher training institutions told me he was contacting married women who have retired from the teaching profession to fill some of the vacancies now existing. In some instances where more than one teacher was employed in a department there is an inclination on the part of the school board not to engage another teacher when one of the teachers leaves to enter the armed forces. By making some curtailments in the work one teacher will be asked to do the work formerly done by two. Music teachers will also be asked to help teach some of the academic subjects. Vocal teachers will be asked to teach instrumental music and instrumental

This article is the substance of Mr. Lesinsky's address before the 30th Annual Convention of the Central Wisconsin Teachers' Association held in Warsaw, October 9. In it Mr. Lesinsky deals with one of the most vital subjects of the day, music's role in war time! Included in it he presents the solution by which district and state contests may continue for the duration strictly within the requirements and the spirit of travel rationing. Mr. Lesinsky's suggestions for the conduct of State contests in the Spring of 1943 were enthusiastically received at the Convention and officially adopted for use in Wisconsin.

teachers will be asked to teach vocal music.

While the high school band and orchestra will not suffer the loss of personnel as much as college organizations do, there is, however, a considerable loss of students to industry as well as to the navy. Enlistments in the navy from the high school music organizations are not large but the loss in membership they cause is felt. On the other hand, the loss of students to industry is very noticeable. Specialized industrial training courses are offered in most high schools. These courses frequently run as many as four periods in succession. Thus conflicts in the schedule occur and many musicians cannot enroll in the musical organizations because of these conflicts. When these students complete their industrial training they are offered attractive positions with good compensation and usually leave school to accept the job. Unskilled labor also is in such demand that some students without industrial training are lured from school by a pay envelope.

Of necessity the music department is forced to do much of its work after school hours. Even this work is greatly interrupted by the availability of jobs after school hours. Many students take advantage of these jobs to make a little extra money. While these conditions may not be generally true in rural communities, they certainly are true in industrial centers.

Curtailment of musical instruments

and supplies is already felt in the high school music department. Long before the United States entered the war a shortage of clarinet, saxophone, oboe and bassoon reeds were felt. Since the best cane for making reeds is grown in France, the supply is now completely cut off. Imported reeds are practically not available. In most cases the prices of reeds have doubled. Some of the reeds now available are manufactured in the United States from cane obtained from France before we entered the war. To meet the present emergency, efforts to grow cane are being made in the United States, Hawaii, and Mexico. Now that we have entered the war, the possibilities of shipping the cane from Hawaii are not feasible. The first crops of cane grown in the United States were not satisfactory. Some cane grown in Louisiana proved unsatisfactory because the grain was too coarse. However, I have been informed by a prominent reed maker that he is using American grown cane in the manufacture of reeds and finds it practical. It is quite possible that with some experimentation in the growing of cane, we will grow cane just as good as the cane grown in France. With our variety of climate in the United States, we should be able to find the right location for growing good cane.

Another effort to meet the shortage of cane reeds is the manufacture of plastic reeds. Within the past year, numerous plastic reeds have been

placed on the market. Some of these are practical enough that they are being used. Dance bands are using them quite extensively. It would be a great convenience if plastic reeds were perfected to the point where they would replace the cane reeds. They would last longer and would be more constant. Something good may come from these experiments.

Band instruments are still available, but it is very evident that the present supply will be exhausted soon. Some of our best band instrument factories either have closed their doors or are manufacturing war materials. Schools which own all the instruments to make up a complete band will experience no difficulty in maintaining a band during the war. Schools which depend upon students to furnish most of the instruments are likely to experience some difficulty after another year. It would be wise for such schools to purchase these instruments now so that they could maintain a balanced band. Many of these instruments could be purchased from former students who have graduated from school and have discontinued playing.

We hear a great deal about conserving rubber. What is true of rubber is also true of musical instruments. The utmost care should be given all musical instruments so that their life would be prolonged. Just as soon as an instrument is slightly out of order it should be repaired and not allowed to deteriorate until it is beyond the stage of being repaired. Every director should have a knowledge of making minor repairs. With this knowledge the director could keep his instruments in repair and in constant use. If some of you directors do not know how to solder a brace on a cornet or a joint on a French horn or replace a worn out pad or a broken spring you should make an effort to acquire this knowledge. If your favorite college does not offer such a course during the summer then you should have someone give you these instructions during some of your clinics. If this is not practical a group of directors could have a teacher come to some convenient place on Saturdays or some evening and teach a short course in repairing instruments. The ability to repair instruments will not only help to conserve the instruments during the war, but it is also something worth knowing at all times.

The influx of lower priced string instruments from Germany, Czechoslovakia, and other foreign sources ceased a few years ago and the shortage of these instruments is already apparent. The scarcity of bows, frogs, tailpieces, bridges, pegs, mutes, and other

There is no need for us to give up the idea of the contest. Judges are more easily transported than large musical organizations. For the duration of the war, we can enter the state contest as usual. Each can prepare a solo, ensemble, band, orchestra and chorus contest in his own school. Arrange the solo and ensemble contest in the afternoon and the organization contest in the evening. The state association can then send a judge to evaluate the work and give the contestants a state rating right at home. This will be better than giving up the work entirely. The stimulus for better work which the contest furnishes would still be retained, and a gala musical festival could be presented to the community. A patriotic duty would be performed inasmuch as the government urges musical activities.

supplies for string instruments is already acute. Some of these articles are now being manufactured in the United States from plastic materials.

While imported string instruments are getting scarce, American made string instruments are supplying the demand. Since these instruments are made of wood they will probably be manufactured even during war time.

The restrictions on the use of cloth either will make band uniforms not available, or schools will refrain from purchasing uniforms for the duration of the war. Last spring I ordered some chevrons for our band uniforms. The uniform company informed me that my order would be shipped to me just as soon as the present emergency permitted the order to be filled. It was ten weeks before I received the chevrons from a company which ordinarily filled an order immediately.

There is also a definite curtailment of activities in the school music department. Concerts are still given, but the sales of tickets is not pushed with the same emphasis as it was before the war. Donations toward the war effort have preference over a school concert. Some schools have already abandoned the practice of printing programs in order to save paper.

The numbers are announced from the stage during the concert.

A number of states have abandoned the state band, orchestra, vocal, and solo and ensemble contests for the duration of the war. Other states will undoubtedly follow. Government orders forbid any further chartering of busses, and special trains. All these facts point to the probability of all contests being cancelled for the duration of the war.

The government, however, urges as much musical activity as possible in each community as a morale builder. The transportation problem will eventually eliminate all contests and festivals where travel is involved. There is no need for us to give up the idea of the contest. Judges are more easily transported than large musical organizations. For the duration of the war, we can enter the state contest as usual. Each can prepare a solo, ensemble, band, orchestra, and chorus contest in our own school. Arrange the solo and ensemble contest in the afternoon and the organization contest in the evening. The state association can then send a judge to evaluate the work and give the contestants a state rating right at home. This will be better than giving up the work entirely. The

stimulus for better work which the contest furnishes would still be retained, and a gala musical festival would be presented to the community. A patriotic duty would be performed inasmuch as the government urges musical activities.

The war has demanded from the high school music department a different type of music. We are urged to play stirring martial music and are asked to avoid depression and mournful music. Patriotic music, South American music, and music of the Allied Nations should not only be presented on occasion, but should be a part of our daily education in the music department.

Our government has issued a list of recommended patriotic music to be used by both civilian musical organizations as well as the school groups. It was my privilege to help compile the orchestra list for the government. A copy of this list of music may be obtained from the Music Educators National Conference.

These are a few of the effects of the war upon the school music program. In every instance something is being done to remedy the situation. We have no reason to feel panic stricken, depressed or disgruntled about these conditions. We are still better off than the soldiers, sailors, marines, and aviators on the far flung battlefronts. They are sacrificing everything to win this war. Any sacrifices we are asked to make are mere trifles in comparison with theirs.

There are two ways of looking at this war: (1) What is the war doing to me, and (2) What can I do to help win this war. The small percentage of people who have the selfish attitude of *what is the war doing to me* are those who go around complaining about everything in general. They not only blame the war for conditions brought on by the conflict, but also blame their own shortcoming on the war. They are dissatisfied with the way the United Nations are conducting the war. They criticize our government for passing laws which deprive them of some of the luxuries and comforts they enjoyed in pre-war times. Some of these people are good citizens who simply talk too much, others are chronic *objectors*. Fortunately there are not many in this group and I hope there are none among the music educators.

Most of the American public belong to the second group who say *what can I do to help win this war*. In our eagerness to help we buy stamps and bonds, save all kinds of scrap and join the civilian defense organizations. Yet we feel that we are not doing enough. These things I mentioned are

being done by everybody, but what can we as music educators do in addition to these things. I am glad to present to you the very things our government is asking the music educators to do.

All of the forces of education have been drafted in this war and are mobilized under the leadership of the United States Office of Education and the National Education Association. Along with others; music education and music educators must assume their full responsibility in this total effort. A definite program of action is demanded at once, for we have been drafted for special wartime services by the offices, agencies, and departments of our government most concerned with the progress of the war.

The Music Educators National Conference and its affiliated organizations, and its cooperating units have accepted this responsibility and will carry out the government's wishes in this matter. The program for Music Education in wartime is a coordinated part of the over-all wartime program for the schools sponsored by the United States office of Education and its War-time Commission. It is outlined in detail in a special handbook issued by the Music Educators National Conference. Every music educator is asked to familiarize himself with the assignments given to him by the various government departments, offices, agencies, and other organizations directly participating in the war effort, and orient his teaching, public performance, and relationship with the community accordingly.

The government departments which ask for a definite program of action from you are:

Office of Civilian Defense
War Department
Treasury Department
Federal Security Agency
Office of Defense Transportation
War Production Board
Office of War Information
Office of Price Administration
Library of Congress
Department of State
Office of the Coordinator of Inter-American Affairs.

Besides these government departments and agencies we shall discuss our obligations to the Pan-American Union and United Service organizations. Other topics will include: American Music, Music of the United Nations, Patriotic Programs and Ceremonies, Workshops, Emergency Training, Organization Activities.

To carry out this wartime music program there must be a common understanding between the music department of the school and the school administrators. There must be a close

contact between the music director and the various community agencies interested in the war effort.

The following recommendations are made for the school program, namely:

1. Universal community singing where every child in school can participate. This can be accomplished in class room and assembly singing. In the pamphlet on Music Education in wartime there is a comprehensive list of songs for these occasions. The list embodies songs of various contrasting moods and contains some songs from our allied nations.

2. Utilization of the organized choral and instrumental groups to help other students to sing. Students who are not members of a singing group will sing more freely if the assembly singing is accompanied by a band or orchestra, or when they are assisted by a trained chorus on the stage. An instrumental quartet can be used to teach the assembly part singing.

3. Cooperation with other departments of the school through active participation in such programs as they inaugurate.

4. Planned use of music of the United States instrumental and vocal, traditional and contemporary folk and art.

5. Planned use of the music of the United Nations and of the Latin-American republics, and Canada in both formal and informal programs and in cooperation with other departments of the school.

6. Cooperation with government and service agencies.

In addition to the regular school program the special activities of the choirs, bands, orchestras, ensembles, and soloists should continue as usual. The restrictions of the war should not curtail these activities. Of necessity these activities will be limited to local areas but this very fact will enrich the music life of the community. Concrete examples of special activities for school bands, orchestras and choruses include:

1. Programs honoring the men in the armed services, held in school assemblies and giving individual mention to graduates of the particular school concerned.

2. Flag ceremonies at gatherings of the student body, instigated or cooperated in by the band.

3. The presentation of "To the Colors" at a definite time each morning bringing all students to attention as the flag is raised, and the playing of "Retreat" at the lowering of the flag each evening.

4. The organization by members of the vocal and instrumental groups of special ensembles, not excluding the "barbershop quartet."

5. Outdoor concerts on the school grounds by the band, orchestra, or chorus, or by a combination of two or all three of these organizations.

6. Patriotic pageants utilizing chorus and orchestra chorus and band, or all three, and, in addition, dance and speech groups, where such exist, and members of the general student body.

7. Special programs arranged in connection with the specific assignments of government agencies, such as the Schools at War Program of the Treasury Department.

8. Special projects such as the Composing of songs for the Schools at War Program.

School music can be of great service to the community. The director, as a citizen, teacher, and employee of the community must assume the responsibility of the music program in the community.

Many opportunities are afforded to the music educator and to the school music department for functioning in the community wartime program. Music teachers should:

1. Enlist for services in the local Defense Council, in one or more of the activities which it carries on, including projects undertaken in behalf of the programs of government agencies. I will mention some of these later.

2. Cooperate in the development of community wide singing programs.

3. Participate in patriotic ceremonies and rituals.

4. Assist leaders of local organizations and groups—religious, civic, industrial, and the like—in developing and carrying on their special programs in behalf of the war effort.

5. Request pupils to inform their parents regarding the special programs carried on by the various government agencies over the radio and otherwise, so that the entire family may share a common interest in the school, community, and nation wide war effort.

6. Encourage members of bands, orchestras, and choruses in the development of home ensembles in which parents and students may participate.

7. Cooperate with radio stations in planning and carrying in "family radio sings."

8. Provide trained small ensemble groups to participate in all types of community programs including church services, Sunday-school meetings, etc.

9. Provide cornetists and trumpet-ers to play the common bugle calls when needed for community events.

10. Take responsibility for leadership, or provide leadership, where none exists, and cooperate wherever possible with other leaders by becom-

ing a participant in their programs or activities.

All meetings of music education groups—divisional, regional, state, district, and local—can be made to serve in whole or in part as special training schools in type of leadership and technique involved in the wartime program. Some of the topics for study by discussions or demonstrations include:

1. Techniques for organizing inter-community musical activities.

2. Leadership, materials, and techniques, for improving the quality and performance of community sings.

3. The salvage, care, and repair of instruments, which I mentioned previously.

4. Study of the songs of the United States.

5. Latin-American music.

6. Music of the United Nations.

7. Patriotic ceremonies, rituals, and pageants.

Now let us look into the demands for cooperation from the various government agencies.

The services which can be rendered to the Office of Civilian Defense were already mentioned in our discussion of the community music program.

The War Department outlines its broad program for music in the special brochure *Music in the National Effort*, issued by the Bureau of Public Relations, Radio Branch. This pamphlet embraces the program for Music Education in wartime as I have outlined it to you. Special items particularly significant include:

1. Cooperation with the local agencies in seeing that bands, orchestras, and chorus groups, singing, and all types of musical performances, formal and informal, are made available for:

a. The departure of men for training camps.

b. Returning groups of soldiers on leave.

c. Community war effort activities; Red Cross meetings, bond sales, campaigns, air raid drills, and the like.

d. All public gatherings where, under guidance, wholesome results will follow the type of programs suggested for assembly singing as described herein.

2. Help community singing by furnishing leaders, bands, orchestras, choruses, ensembles.

3. The promotion of listener interest in the "High School Hour" radio program, sponsored by the National Education Association, and the Association for Education by Radio with the assistance of the War Department

(Tuesday afternoons, 2:30 to 3:00 E.W.T.) The federal Security Agency also wants our citizens to become better acquainted with its responsibilities in the wartime program of our government and in this has enlisted the aid of the schools. The Music Educators National Conference has been invited to sponsor certain programs of the "I Hear American Singing" broadcasts (Sunday afternoon, 5:00 to 5:30 E.W.T.). With the aid of the music departments of every school in the United States, pupils and parents should become members of the air audience when this important agency presents messages pertinent to national wartime issues, utilizing music as a principal medium of the program.

For the Treasury Department all I need to say is "buy bonds." However, this department urges us to support their program "The Schools at War" in which music has a large place.

The task assigned to the War Production Board is not only to divert critical materials from peacetime production to wartime needs; it is also concerned with conservation of manufactured products now in use. We are asked to conserve our musical instruments. The War Production Board is planning some special musical activities which will be announced in the near future.

The Office of War Information is using the Columbia Broadcasting System School of the Air, including the series of music programs sponsored by the Music Educators National Conference, as an official outlet.

The Office of Price Administration, too, is seeking the cooperation of every music teacher. The Teachers Handbook on O.P.A.'s Economic Wartime Program gives in detail the program each school is asked to develop.

The Library of Congress is not seeking aid as much as it is offering help to music educators from its wealth of music in its archives.

The Department of State had called upon the musicians of the United States as early as 1938 for help in establishing cultural relations in music between the United States of America and the Latin-American countries. It was my privilege to attend this meeting. The results of this meeting were quite gratifying for it was the beginning of our interchange of musical relations with the South American countries.

The Pan-American Union is an international organization representing all of the twenty-one American republics. Our contact with this organization is so great that the Music Educators National Conference has a representative in Washington to take care

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The Waurika High School Concert Band received Superior in the Region 6 in concert playing in 1941, and the Shawnee Band Festival the same year; in marching the band received Excellent. This year there was no Regional nor Shawnee Contest held, but the band won 1st place in all classes at Bowie, Texas Festival, Walters parade, and 1st place at the Lawton Festival in Class B, and 1st place in Class C at the Wynnewood Festival. This was all in marching. At the Enid Tri-State Band Festival, the band received Superior plus and 1st place in Concert playing, Class D; Excellent in Class C Sight-reading; and, Superior in Class D marching

How We Put MUSIC on the SCHOOL MENU

By J. L. Patman

Director of Instrumental Music
Waurika, Oklahoma Public Schools

● THERE ARE MANY THINGS INVOLVED in placing music on school time. Beside the many things to be considered within the music department, there is also the academic side to the high school program to consider.

In Waurika, we have two Grade bands, a Junior High School or "Alternating" band and a High School band. These bands are integrated as a "feeder" to one another, although some exceptional students may step from the Grade band into the High School band provided they pass the requirements for entrance into the High School group. These requirements consist of the knowledge of the scales and arpeggios in the first four flat and the first four sharp keys, plus the knowledge of the dynamics, accents, rhythmical figures, and musical terms usually used in class "C" or "D" music. In addition to these requirements, we insist upon good tone and intonation before the child is made a member of the High School band.

In order to fully illustrate the use of our time, I will outline the procedure of teaching as used in our school system. Many band directors use a "Course of Study" in their teaching, and we do also. Our course of study is, for the most part, outlined to take the place of so many private lessons

and to take care of the practice time of the student when not in school. The course includes individual method books of elementary, intermediate, and advanced grade with solo and ensemble work thrown in at the best psychological places in the child's musical growth. When the child plays his lesson satisfactorily, he receives credit for this on a chart which is placed at the front of the rehearsal room for ALL to see. Notice the psychological benefit of this plan. When a student completes his elementary book, he is given a solo of the degree of difficulty of the Hartley solos to learn, memorize, and play in public at least three times; when he finishes the intermediate book, he is given a solo of grade III difficulty to learn, memorize and play in public; and, finally when he has finished his advanced book, he is given a solo of grade IV or V degree of difficulty and learns, memorizes, and plays this in public at least three times. We feel that when the student is this far, he is qualified to study under a good private teacher, in other words, specialize. Some students perform this to the nth degree, others do not at all, and others strike a happy medium. However, all do come to the requirements for entrance into the

High School band for its requirements are ironclad, and all strive to attain them.

In the Grade band, the students receive five periods of music instruction a week on school time in addition to two periods a week after school. The five periods a week on school time are divided into three periods of group playing and two periods of passing lessons in the individual method book. If, for any reason, the children have not all passed their lessons who want to, time is taken off school time to complete their auditions. After a student completes ten lessons in his method book, he is made a member of an elementary grade ensemble, which, when ready, plays its first piece of music in public. The student and ensemble continues this procedure until he graduates from high school. We take the attitude that the more the child plays in public, the more confidence he will have in his own playing and also the more interest he will take in his music. Many times when the student is unable to complete the required amount of lessons in a given time, he must take private study in order to catch up and, also, he must play in the very Beginners band for a semester. If he fails to show considerable improvement in this length of time, he is dropped from the rolls. Usually, however, the student will

come right out of his difficulty and naturally work much more than before to keep out of the same predicament. If the student is dropped from the rolls, I find that the parent respects the judgment of the director far more than if the child were allowed to drag on indefinitely.

When the weather is pretty, we alternate two or three times a week at the Grade school in playing and marching. We endeavor to cover the fundamentals of marching while the student is still in Grade school so that that part of the child's instrumental music education is learned before he enters the Junior High School group. Most teachers will agree that Grade bands should be given more time than the High School children simply because the latter have had so much more experience on their instruments.

As in most small High Schools, it is necessary for the band director to teach one or more academic subjects. This director teaches two. This leaves me four periods on school time in which I rehearse the High School band, the Junior High band, and two Grade bands. In each band, librarians are appointed to pass out and take up the music, which saves much time for the director and class. We must consider that in a small school system, not too much time can be taken from the regular academic courses for either instrumental or vocal work. In our case, one hour per day in the high school can be termed as a generous amount of time allotted to these departments. Our instrumental and vocal departments receive the same amount of time per month or year. We accomplish this by scheduling rehearsals in both departments at the fifth school hour of the day. The vocal receives three rehearsals and the band receives two rehearsals one week, then band rehearses three times the next week and the vocal twice. In addition to these two and three rehearsals on school time, the band has a two or three hour rehearsal every Monday evening after dinner. The time is devoted to the practice of

This system will permit the director to get around to each student without wearing himself out with private lessons to each one. I have never had more than five minutes of my time taken by any one student passing his lesson in the method book. We hold at least two group rehearsals every week, and provide the student with concrete problems to be worked out at home. Imagine the psychological advantage to the child, being promoted immediately to the next band or perhaps even to the High School band when he passes his 42nd lesson and other essential requirements. The psychological advantage is the one great advantage of any system of teaching. Do we not have it or are we not well on the road to it?

sightreading music and contest music. We take sufficient time in EVERY rehearsal to tune each instrument and play the most commonly used scales and arpeggios in unison and in different rhythms. At the periods when the vocal department is rehearsing, the band members, not in the vocal group actually rehearsing, use their time in the practice of solo or ensemble music. We endeavor to use every minute of time to advantage. The band must practice marching in order to perform creditably in grid-shows and marching contests, therefore marching rehearsals are called three times weekly an hour before school commences in the morning. In the Wau-rika band, each student must pay a fine of 25c for each unexcused absence, 10c for each unexcused tardy-

ness. This rule holds true whether the rehearsal is on school time or not.

I believe the system of teaching outlined above will prove its worth in many such small schools, perhaps not exactly as we use it but a near likeness to it. We use a regular procedure or system in every rehearsal, each child knows what is to be played next. This system will permit the director to get around to each student without wearing himself out with private lessons to each one. I have never had more than five minutes of my time taken by any one student passing his lesson in the method book. We hold at least two group rehearsals every week, and provide the student with concrete problems to be worked out at home. Imagine the psychological advantage to the child, being promoted immediately to the next band or perhaps even to the High School band when he passes his 42nd lesson and other essential requirements. The psychological advantage is the one great advantage of any system of teaching. Do we not have it or are we not well on the road to it? We eliminate waste of time, promote motivation, provide a system to teaching, and take the "uncertainty" from the child's progress. All these things or most of them are realized every school day and on school time.

This magazine boldly makes the claim that the school band and the school orchestra are doing more work in the war effort,—work that actually produces tangible results,—than any other department of the public school is doing. We ask directors and school officials to send us their abundant proof of this truth that we may publish it for Washington and all the world to read. Please send pictures of draftee send-offs and other morale work; stories of Bond-bardment concerts, telling methods of selling bonds and stamps, and volume of sales; details of your participation in scrap metal and rubber drives, and accomplishments. These facts are needed for publication and you will benefit by helping to supply the facts.

What are My Chances for Success in PROFESSIONAL MUSIC?

Your Oft Asked Question Answered

By J. K. "Spike" Wallace
President Los Angeles Musicians'
Association

● SO MANY SCHOOL MUSICIANS have visited our offices at the Los Angeles Musicians' Association to learn more about professional music, that I am going to take time out and answer some of the questions fre-

quently asked by students looking forward to a future in the music profession.



Broadly speaking, the music field functions under three general classifications: Professional, educational, and amateur. Of course, students are acquainted with the requirements and opportunities in the field of amateur music. In music education, your Band Director or school music instructor is in the best position to furnish advice. So far as professional music is concerned, the student can avail himself of information on requirements in this field, by discussing the subject with professional musicians.

I'm frequently asked whether private and class instruction now being given in the schools is adequate preparation for the field of professional music. The answer is "yes". All of us receive our education from private and school instructors. Merely sitting in this or that musical organization without training will not avail a music student a thing. Training first comes from those who have had their schooling and played professionally. It naturally follows that better teachers provide better means of learning.

It is unnecessary for me to outline the specific things one must do to learn music. Music education is broad and includes many phases. There is hardly any such thing as preparing specifically for symphony, radio, recording, or swing bands. A musician must be competent whether he plays in any one or all of the various branches of the music profession. The time is rapidly approaching when there will be no place for the mediocre

J. K. "Spike" Wallace takes time out to discuss some of the problems of professional music performance with a senior school musician, Keith Williams, Poly High School, Los Angeles.

musician. It behooves every student to realize this, and train himself as seriously as if he were preparing for the legal or medical profession.

A strange notion among some students, that swing musicians, for example, are not required to be as competent as players in other fields. Often the reverse is true. Because of the difficulty of many dance and symphonic swing arrangements, no one can deny how competent a swing musician must be. He is not only highly skilled but is capable of adapting himself to every circumstance in playing and reading music.

Another question frequently asked by students here in Los Angeles is "What jobs are there in the field of music, and how can a newcomer in the profession avail himself of these opportunities?"

We hear a great deal about the lack of opportunity in music. In some respects music is a limited field, however, may not as much be said of all trades and professions? Music is open to anyone who is able to prove himself. If a young musician is good, he has very little if anything to worry about. It is not always wise to prepare oneself for a profession on the basis of what is taking place in 1942, as compared to what will happen 10 years from now. For example, many of those in the automobile industry today, when they were going to school, had no idea that such a thing as an automobile would even be invented. The important thing, is to be well prepared and competent in whatever branch of music one chooses. So far as opportunity is concerned, I would be inclined to follow the advice of the average band and orchestra instructor in our public schools, in that opportunity comes to the musician who is prepared and in a great many cases, when there are no opportunities so far as employment for others is concerned. Clever musicians frequently create opportunities for themselves by developing a new style of playing or advancing something new in the band business.

Obviously many students ask about the music union. Among musicians the profession is highly unionized, completely in large cities. The purpose of music unions is to secure favorable working conditions for musicians, establish just wage scales, and unite those employed in the field so that better understanding and organization will exist among all persons in the music profession.

For advice on membership in your local musicians' union, visit one of the officers or talk things over with the union's business agents. By doing this, you will not only find the answers to

The Musician is determined and confident, yet understanding and cooperative. He is admired by everyone. He is kindly and sympathetic and peace-loving. He is the American musician. His hands, trained to the feel of a fine musical instrument, may never have held a gun; his mind, schooled to think in terms of the artistic, may never have solved a military problem; and yet he is the inspiration of millions of fighting men. His music serves to dramatize American unity and build morale. His playing is heard at civic mass meetings, public concerts, church services, school get-togethers, service clubs, inter-community rallies and industrial plants. He produces the soul-stirring music of motion pictures. His artistry inspires radio listeners around the world. He plays for soldiers, sailors and marines. He is the champion salesman of war bonds and stamps. His music is helping make the citizens of the United States the most fortunate people in the world, and the U. S. the greatest nation on earth.

Written by Kelita J. Shugart, Director Public Relations, Musicians Protective Association, Los Angeles, California.

your personal questions about music unions but you will learn the truth in regards to many false notions frequently widespread about professional music.

**Give a
Victory Concert
Tonight**

Providing you are qualified and join a music union, the best means of getting a start in the field, is so simple that it is frequently overlooked. The obtaining of employment in music, like anything else, usually comes through knowing someone who will recommend you for a job. Better yet, he may be in a position to hire you himself. In short, learn to meet and make friends with professional musicians.

The VITAMINS of Music

A Music Rudiments Course of Study

By Clarence Phillips, M.A.
New York Mills, Minnesota

● DURING THE PAST FEW YEARS, *Music Rudiments* has steadily been introduced into the public school curricula, but its relatively slow acceptance as an elective in the senior high school demands attention. The underlying reasons why *Music Rudiments* is not being readily accepted as a curricular subject can be listed as:

- 1) Vague or even absence of objectives
- 2) Insignificant, insufficient, and unorganized content
- 3) Unsatisfactory method of teaching
- 4) Unjustifiable, indefinite, and wasteful evaluatory standards
- 5) Lack of adequate reference lists

Objectives

The goal of American education is to develop a well balanced and integrated individual so as to bring about a happier life. Following is a list of contributory objectives which can be used as goals for the teacher of *Music Rudiments*:

- 1) Development of fundamental processes through the use of the rhythmic sense, emotional, and vocal expression.
- 2) Development of personality through concerted endeavor and participation.
- 3) Development of better mental health by experiential enjoyment.
- 4) Development of leisure time activities by the teaching of musical knowledges, skills, techniques, interests, and attitudes.
- 5) Development of democratic citizens (intelligent leaders and intelligent followers) by the guidance of individuals through teaching methods, special reports, and supervised study.
- 6) Development of creative activities and emotional expression through the teaching and explanation of music principles.
- 7) Development of a broad concept of music appreciation. A higher standard of attitudes, ideals, values, taste, and discrimination should be

attained through a guidance to a sensitivity to beauty.

8) Development of both the musical and the non-musical student to a higher understanding and enjoyment of music.

9) Development of a better physical health through the emphasis on posture, correct breathing, and care of certain physiological organs.

10) Guidance of the individual in musical vocations and avocations through the discussion and observation of various phases of musical activities, studies, and interests.

11) Correlation of the various music activities in the school system and the community.

12) Correlation of the study of music with other high school academic subjects as Physics, History, English, etc.

Content

A guiding principle in the selection of content should be a direct relationship of the subject matter to the objectives. As an elective for American youth the content should be adaptable

for both the so-called non-musical and musically talented students. Consequently the proposed fourteen units (as given below) should be an accumulative, gradated development in musical experiences for the students. Individual differences and student interests should also be observed in the selection of content.

Music Rudiments should be an integration of the psychological and physical bases of music. Analyzing, for example, one of the prevalent definitions of music as "an expression through sound", it can be seen that the word 'sound' implies the energy of vibrations and the sensation of hearing. The former (energy of vibrations) is a phase of the physical basis of music while the second (sensation of hearing) is an attribute of the psychological basis of music.

Method

In order to facilitate teaching and further the comprehension of musical experiences, subject matter should be divided into units. The following is a list of the proposed fourteen units in

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"The goal of a Music Rudiments course of study is to develop greater understanding and enjoyment of music. This can be aided by self-observation, illustration, clarification, participation, and application of musical experiences. After the completion of this course, students should be better listeners and performers. For those who desire to continue the study of music, Harmony and History of Music should be offered in the senior high school as electives."

A Great Cornetist Goes Philosophical

By August H. Schaefer
Eminent Cornetist with Frank Simon's
Band

Cincinnati, Ohio

MY DEAR JOE:

Continuing my observations since my last letter to you, I have noticed the wise traveler when planning his trip gives much thought to his manner of transportation. He knows well, in this streamline age, all unnecessary delays hinder his arrival at the destination he is anxious to reach in the shortest possible time.

The wide-awake scholastic student plans his course in like manner, knowing in this specialistic era he must prepare his curriculum efficiently, without any lost motion. Having accomplished this, he will not be delayed or retarded.

The music student should also choose a form of effective procedure to arrive quickly at his goal of musical standing and achievement. By early seeking the advice and co-operation of our school music supervisors or our private teachers, or both, we arrive at the height of our accomplishments more speedily and efficiently. Joe, I know the sooner I get to my destination the longer I will enjoy the fruits of my success.

I seek the advice of my teachers as I would the help of my doctor. The physician diagnoses my needs and requirements and prescribes accordingly. My teachers analyze my deficiencies and recommend or prescribe exercises, etudes and scales. Such systematic daily works lead to speedy and satisfactory results. Very often our immature musical understanding does not readily agree to the material assigned and we are a little reluctant to work on the lessons, however, we must have faith in our teachers and advisers. As they have had many cases with difficulties similar to ours, they know by experience just what we need. Being obedient to this treatment will develop us and remove the obstacles which at this time seem to be retarding our progress. How often do our physicians prescribe "bitter" pills? Do we take them? Certainly! Why?—because we

know they are going to be helpful. The doctor does not tell us the reaction of the medicine but he knows results. So we should also take the teacher's "pills". They also know why they give them to us and these little pills will be helpful if we take them (practice them).

Often we feel the teacher is giving us assignments which contain difficult scales and unnecessary materials. In fact, it seems he is giving us "work over our heads". Probably he is—and with purpose. Joe, did you ever try to toss a bag of sand weighing 25 pounds up on a truck? and then see how easy it was to do the same thing with a one pound bag? Well our psychological friends were having us do it the hard way. Certainly you have noticed the batter at the ball game going to the plate swinging two bats? After tossing one bat aside, the remaining one seemed as a toy in his hand. So, now I know when my teachers have me doing things the "hard way", they have been studying my requirements and are giving me work which is necessary for my musicianship and growth.

Our attitude toward our teachers has much to do with our progress. All teachers wish for us to enter the rehearsal hall or the studio with an air of inquisitiveness—a striving after, as though we were coming for helpful suggestion, Joey. We are really entering a huge storehouse, one which contains the very knowledge we are seeking and we want it. We came here for this purpose and we are entitled to it, and these teachers are delighted to give it to us. The feast is before us and we need only to partake of it. We should devour it to the last morsel.

Have you often sensed a so-called attitude of criticism on the part of your teacher? We should try to find out why he is using this procedure. Undoubtedly, he is trying to arouse some latent quality which, at this time,

he deems to be of some importance.

All teachers are fault-finders. They are expected to be. We go to them for this, we are entitled to it and we should see that we get it. Good wholesome, constructive criticism is the most important part of the teacher's duty to his students.

All teachers are happy to be satisfied with the progress of their pupils. The real teacher feels it very keenly if he does not succeed in inspiring his class to do their very best. He does not like to feel he is accepting payment without giving value received in return. Joe, sometimes it is very difficult for parents to get the tuition together for us to receive instruction in the finer, cultural sciences and we must be sure we are taking advantage of this sacrifice.

If our teacher suggests an extra or a free lesson, it has the implication we are ready for a quick, forward move. This could compare with war strategy, having the enemy on the run, we follow him through. This often takes us past the objective we had planned for at this time. Thus our teacher takes advantage of our receptiveness.

Always be prepared with some questions which have presented themselves since your last lesson. Do not try to remember them. Write them down.

We music students are interested in a subject which has just one standard—PERFECTION. Having subscribed to this lofty ideal we thereby become disciplinarians with everything connected with music, including our own selves. We hereby become obedient and punctual in our lesson appointments.

We should make every effort not to "skip" lessons. This practice alters our routine and slows up our progress. When you decide to discontinue, be sure to notify your teacher to this effect. Your non-appearance will cause him to wonder if you are ill or in need of help. As it is unethical and embarrassing for him to call you, he will usually refrain from doing so. Be sure you notify your teachers of your inability to be present at your lesson, if you cannot attend.

There are times when our progress seems to come to a complete stop. At first this caused me much concern, but now I do not worry anymore. I have discovered there is a period of absorption taking place, just as we have noticed when climbing a mountain, ever so often we get to a plateau and sometimes a lake. We are then reminded, if we look backward, we have traveled upgrade. Suddenly we are again on our way up the steep hillside. Also, do not feel worried when your teachers change your diet (lessons). They are just keeping you from going stale. Another thing which made me get

peevish many times was being placed with the second and third players in the band and orchestra, when with many preparations and having taken private lessons after school at a cost to my parents, I felt, I should and could be the first player in the entire organization. This does not cost me any loss of sleep, as I have found out the leader placed me where I can do the most good for him and the entire group. Hey, Joey, do you know some of those inside or 2/3 parts are really hard to play? No chance to fake, you just have to woodshed them, but it

makes a fellow feel good to know he is capable of playing all the parts.

The other day I checked up on all of the pupils my teacher had, each with a different temperament and standard of speed and degree of progress, yet with the same teacher they all seemed to be travelling along at a different rate of success. This made me overcome the thought that my teacher is responsible for my advancement. It occurred to me it must not always be the teacher, but it could be "US". Did this ever occur to you? And another thing before I close, our teachers can

show us *how* a stunt can be done, but they cannot *do it* for us. So it seems as if this certainly puts it right up to "US". Well, if they can do it, so can I, and I will "sign-off" to you immediately and *get busy*.

Well Joe, say hello to all your folks for me and let me know how your "windjamming" is progressing. I will be anxious to know, as you said you are again going to study and work hard. Boy, this is the only way anybody can "go places" and in a hurry.

Fondly, as always,

Your Jim.

Every School Musician is an "ENLISTED" Man His Music, the Morale of Soldier, Sailor, Civilian

By Sergeant Thomas E. Wilson

First Infantry Band

Fort Leonard Wood, Missouri

● **NUMEROUS INQUIRIES FROM MUSICAL CIVILIAN FRIENDS** prompt the composition of this little informative word jumble.

The contents of this article are directed to the attention of young "School Musicians", who contemplate service in our "Great Armed Forces". If this is too dry for the rest of you, turn the page to the "battle of 'Jazz'," for something with more action, while we settle down to business.

A great deal of wonderment and unguided expectancy usually shrouds the mind of the "service man to be". Have you wondered, fellow, just what kind of a job they will hand you when you begin your "fight for freedom"? If you have, then lay your ear to my story of the Metamorphoses of a soldier musician. Before proceeding I shall say (ala Scheherazade) 'twere a warnin' to him who would be warned!

From your vantage point you see yourself merging into a tremendous sea of khaki, or Navy blue, but in a real sense you are simply being adopted by one of Uncle Sam's valiant fighting families.

When we were little children at home we learned our lessons of life early, and the Uncle metes out the same early dose to fighters. The fact that you are a musician does not excuse you from this rigorous initiation which has been so well planned under the brilliant guidance of our Chief of Staff, General Marshall.

A number of fellows have said to

me, "Wilson, why in the devil does a guy have to go through all of that just to get in a Service Band?" No! They don't catch me flat-footed (if they did I'd be kicked out of the Infantry), I have an answer.

Imagine if you please that our training period of drill, study, fatigue duty, marksmanship, etc. are completed. You will say, "Now what's up?" Here friend is the first real joy, just like entering your High-School or College, —assignment to your regular unit, where you will learn to honor it, work toward its perfection, fight for it and if need be, die for it and your Country!

Now the reason for our training is quite clear! Although we are bandsmen, perhaps non-combatant, still our commanders do not want dead weight on their hands in times of peril and action.

It appears then that *our part* is two fold and we must see to it that we are sharp enough to fulfill both missions. The challenge can and must be met and sweat alone can accomplish it. Allow me to state it in another way man, "Don't overlook the opportunities which the training camp has to offer!"

At last, your imagination should have you in the Band, work in which you are right at Home. Now playing for the precise, militant drill, then performing on the concert stand, or gettin' with it at a Service hop.

You know what you need in such an organization. The papers and maga-

zines are full of rhetorical discourses on versatility, so I shall omit the fact that you should possess the requisites of a "One Man Band", including Arranger and leader if need be!

Seriously, it is well if you can keep up on your instrument during training. Many of us did this and it was a help both to us and the Army. Last week a flautist from the Hobart Band came to the Post as a recruit and it so happened that Mr. Marsh our leader needed a substitute quite badly. We thought of Pvt. Averit immediately and were able to procure him for the occasion.

In the Band there are jobs for everyone. Rank should be considered secondary to the perfection of your work. The first Sergeant has charge of administrative duties assisted by a Staff Sergeant. In addition there must be a Non-com for librarian, one for mechanic and repair man, one for Supply and a Bugle master.

The Dance band provides work for those who are adept, and the players are compensated by a little pocket money, which always comes in handy about three weeks after pay-day!

Last and by far most important, remember fellow that you are going to have to live in unnatural conditions and surroundings. It's a sure clinch that you'll have to take a great deal more than you give (they have you outnumbered). Simply remember the meaning of our oft repeated word **S E R V I C E**, to Our Country, Comrades, and God.

Buy Another
Bond Today!

School Music News

Section of The School Musician

More Music
for Morale

VOL. 14, No. 2

OCTOBER, 1942

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Ralph Rush at So. Calif. to Complete Masters'

Los Angeles, Calif.—With a year's leave of absence from Heights High School adjacent to Cleveland, Ohio, Ralph Rush, who has been making things click there for quite a period, is now at the University of California as assistant to Lucien Callhett in directing the University symphony orchestra and the Trojan Band.

In addition, Mr. Rush will be visiting lecturer at the School of Music, and will instruct the string and woodwind classes. This year's work at the University will facilitate for Mr. Rush the achievement of the coveted Master's Degree.

Mr. Rush has been in and about Cleveland for the past 15 years, spending 7 years in the Glenville and Patrick Henry, Jr. High schools, and the past 8 years at Cleveland Heights. "This year," writes Mr. Rush, "all of my teaching will be with College students in either the orchestra or band, or in teacher training in the instrumental classes and I am looking forward to the change with a great deal of interest."

Mr. Rush plans to stress and emphasize the use of instrumental groups in a patriotic way.

Coral Gables Lady Takes Miss Green's Orchestra

Waterloo, Iowa.—Mrs. Isabelle Lloyd is taking over at the High School for Miss Elizabeth A. H. Green, now at Ann Arbor High School.

Mrs. Lloyd comes to Waterloo from Coral Gables, Florida where she has been teaching. She is a fine musician and will doubtless continue where Mrs. Green left off, as well as any successor could.

Welch Will Teach Music in All Grades and High

Norfolk, Nebr.—The new men in charge of the instrumental music program here, Merton V. Welch, is well-known in Nebraska for the fine work he has done the last three years at Ainsworth. In Norfolk he will have charge of the instrumental music department from the grades, through the newly-founded Norfolk Junior College. He will concentrate on brass and the woodwinds, assisted by the local teacher on the strings.

Ohio Woman Steps in for Gibson Now in Uniform

Butler, Penna.—Stepping into the place left vacant by Don Gibson who was called into the Service on short notice, is Lola LaVerne Bevington, who was 13 years in Euclid, Ohio, 9 in the school system, and the rest of the time with her own private music classes and orchestras.

The Butler High School Band is a 60 piece unit; the orchestra 65, and this year there will be organized a Junior High School Band of 50 pieces and an orchestra of 40.

TEXAS SCHOOL BANDS ENACT OFFICIAL PLANS FOR STATEWIDE WAR WORK

Small Communities Raise \$300 — \$800 at a Single Bond - Selling Concert

State Director of Music Behind Plan

Gov. Stevenson Proclaims Six "Victory Concert" Dates This School Term

Texas.—"All Out for Victory" is the School Music Program in the one and only State of Texas. Gov. Coke R. Stevenson has indicated his high approval of the Victory Concert Program set up by the Texas music educators and is expected to issue a proclamation specifying the following dates for VICTORY CONCERTS: October 15; November 19; December 17, and January 21, February 18, March 18, April 15, and May 13, 1943. Upon each of these dates a Victory Concert will be held in every school in the State of Texas.

In schools having both instrumental and vocal departments, both of these branches of the department will be expected to combine and present joint programs.

"This Victory Concert plan is of proven merit and has already shown highly satisfactory results in several communities" writes Jack H. Mahan, Editor and Business manager of the Texas Music Educator, who is bending all efforts to make it a tremendous success.

"At the Pharr-San Juan Alamo Band and Choral Concert \$320 worth of War Stamps and Bonds were sold. At the Hearne High School Band Concert some \$60 worth of War Stamps were sold. In Marlin two concerts have been given, one by the High School Band and another by the Band in conjunction with the Choral organizations, the total of War Stamps sold at both concerts being \$783.85."

In the Texas routine no detail is involved for the school officials. The post-office and the local banks take complete charge of the selling of bonds and stamps at the door.

Victory Concerts have a four-fold purpose. First, and most important they aid in the War Effort; Second, they build and maintain our national morale, without which Victory is unobtainable; Third, they promote personal savings by whipping up the purchase of War Bonds and Stamps, with their good interest, and in many cases represent the first substantial savings an individual has made! Fourth, these concerts provide entertainment, relaxation, a balm of comfort and reassurance in these high-pressure times when nerves are tense and frayed with long hours of production work.

"Marching Along with our Song of Victory" is designated as the official song of the Music Educators Association of the State, of which Charles S. Eskridge, is President. Miss Nell Parmley, State Director of Music, is taking a keen interest in the State Victory Concert Program. State Superintendent L. A. Woods has circularized all superintendents of the State urging complete support of the plan. "Just think," he writes, "what a tremendous program this would be if every school would prepare for such program, charging admission, say the purchase of a stamp or bond."

So the One and Only State of Texas cuts the pattern, leads the way, designs a program, which every state in the Union should and surely will follow.

Grade School Music Men Meet to Fix Terms Plans

State School Band Associations are confronted with many problems during these times. Many states are finding it necessary to abandon all contests and festivals due to the difficulties of travel, and this disadvantage will probably be more acute by Spring.

C. B. Nesler, Herrin, Ill. Secretary-Treasurer of the Illinois Grade Band Association, expresses the opinion that the State-wide contests will be eliminated for "the duration."

Illinois Groups are holding their Annual Clinic and Business meeting October 9 and 10 at Wesleyan University, Bloomington, Ill., in Presser Hall. At this meeting many of the current problems will be discussed and decided upon. A full report of action taken is asked for publication in the next issue of the SCHOOL MUSICIAN for the enlightenment of, and guidance to other state groups.

Send Pictures
and News
of Your War-Music
Activities

10TH CONFERENCE IN NEW YORK

Announcement is out of the Tenth Annual Conference of the New York State School Music Association, to be held in Syracuse on November 18, 19, and 20. It will be noted that the program starts on Wednesday, instead of on Thursday, as previously announced, and will be concluded by 6 PM, Friday evening so that students and Directors may reach their homes before violating the week-end travel restrictions as recommended by Washington.

The substance of this Conference will be the mobilization into the War Program. "Music's Role in Wartime" will be the subject matter of most of the addresses heard, and the speakers will be men in uniform as well as some still in their "hand-me-downs."

According to Frederick Fay Swift of Iliou, Secretary and Treasurer of the Association "work shops will be established to: (a) aid those vocal teachers who, because of the war, must carry on the instrumental program as well; (b) essentials of community song leading; (c) the need for creative music; (d) bond programs and how to conduct them; (e) Pan-American music and its place in the school room.

Clinic ensembles will be in charge of Dr. Ernest Williams; Dr. Howard Hanson, orchestras; and Ebba Goranson, choirs.

The school of adjudication, which is open to all, will be a part of the program, for while the music program is expanding to reach every child in the schools the standards for the "superior music students" should be maintained.

No Contests Nor Clinics Planned for North Carolina

Charlotte, N. C.—The North Carolina Bandmaster's Association in meeting here in September tentatively pigeon-holed all plans for contests and clinics, pending more information on the travel situation which looms dark with little hope of relief in the near future. The Executive Committee of the State Contest will have power to decide on matters regarding them and a committee on clinics was appointed which will have equal authority with respect to them.

At the dinner meeting held in Thacker's Restaurant in Charlotte, the following officers were elected for the year:

President, Robert C. Smith, head of the music department in the city schools of Charlotte; vice-president, Tom Hern, bandmaster of the high school in Henderson, N. C.; secretary, Paul Hendricks, bandmaster in King's Mountain high school, treasurer, Harris Mitchell, bandmaster in Greensboro public schools. Members of the executive committee: James C. Pfohl, Davidson College; Mrs. Kenneth Hoyle, Belmont; R. Glenn Palmer, Marlon; James C. Harper, Lenoir, who is also the North Carolina representative on the Board of Directors of the Regional Music Contests.

Penn. Twirler Wins Double Plus Rating

Franklin, Pa. Last Spring the Pennsylvania Forensic Music League sponsored by the University of Pittsburgh celebrated its 15th annual state contests. One of the new features of this gigantic program of student competitions, was a State baton twirling contest. The contest was on probation but the event was so successful that it will now become a regular part of the state contests.

Mr. Maynard Veller of Franklin, Pa. assisted in organizing this contest and served as adjudicator and points with great pride to the young gentleman who won first place. His name is Joseph Peters, Jr. and hails from Brownsville. Here is a score of some of the contests he has won.

Fayette County Champ for three years. One rating in the National Contest in 1940 and in 1941 received a one double plus rating at the National Contest which was the highest rating given. He won first place in the Heart of America Music Festival at Kansas City in 1940. In 1942 he won the St. of Pennsylvania Twirling Contest.

Here, twirlers, is an example of the merits to be gained by practice. Today Mr. Peters is Drum Major of the famous Wayne University Band of Detroit, Michigan of which Graham Overgard is director. He is there on a scholarship. This band plays for the professional Detroit Lions football games.

His twirling ambition is to become the



Joseph Peters, Jr.

World's best single baton twirler and prides himself in his 100 foot high throw. Many who have seen him perform believe he has not far to go to attain his ambition.

Lenoir Band in Big Bond and Scrap Drive



The Lenoir High School Band as it appeared in a "Victory Concert" early this month, as a climax to a War Bond and Stamp drive sponsored by the local movie theatres. Vocal soloists were featured on the program. James C. Harper, Director, is doing great work in all activities such as the scrap metal drive, fire prevention week and draftee salutes.

New Sugar City Director

Sugar City, Colo.—Sweet music will be heard again this term from the vicinity of the High school, Mr. Kenneth Montell having taken over the podium vacated by Mr. Norvell. Mr. Montell is well-equipped for the new job and will carry on the past successes of the local music organization with renewed effort.

Tells About Others

The SCHOOL MUSICIAN:

We enjoy your magazine very much. It gives us an excellent idea of what is being done in the music departments in other high schools, and we also benefit from its pictures and articles. Keep up the good work!—Kenneth A. Johnson, Band Director, Sheldon, Iowa.

Fogelberg Clicks with "All Star" Arrangements

Chicago, Ill.—Many have inquired whether or not the fine arrangements for Mr. Bainum's All Star College Band at the "All Star Football Game" this fall were made, as in the past, by Lawrence Fogelberg of Dekalb, Illinois. They were, indeed, and Mr. Fogelberg maintained his traditional record of "Better every year than the last."

In fact, due to the extreme pressure on Mr. Bainum's time, much of the field directing this year was handled by Mr. Fogelberg.

Eunice, N. M.—Orin L. Bartholomew, is the new School Band Director here.

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The SCHOOL MUSICIAN

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THE SCHOOL MUSICIAN'S Three Little Glamour Girls

for October

Margaret Cobb, Margaret Palmer, Joyce Myer of Alliance, Nebraska



Here is a challenge to every school music aggregation in this fair land of ours. Here is pulchritude unleashed. These girls have what it takes, and plenty more to back it up.

Reading in the customary left to right, may we introduce to you, first Miss Margaret Cobb, of Alliance, Nebraska, where Fred O. Swan is Director of Music in the City Schools. Margaret is a member of the Girl Reserve and co-editor of the school paper. She plays the piano for the mixed choir; Glockenspiel in the Marching Band; cello in the Concert Band and in the string orchestra. She is the favorite piano accompanist for vocal soloists. All of the ensembles with which she has performed in contests since 1939 have taken Superior honors, which all adds up to a very ultra-superior rating in both personality and musicianship for Margaret.

Next, center now, is Margaret Palmer. This Margaret is a Cheer Leader, a member of the Pep Club. She is circulation manager of the "Spud" (School Paper); a baton twirler,—a fine singer, and an exceptionally good musician.

Last, and least, on the right we greet Joyce Myer. Now, Joyce, still a little Junior, is Music Chairman of the Girl Reserve. She is a singer, and also a fine cellist and pianist. She plays with the orchestra and skillfully manages the Glockenspiel in the Marching Band. Joyce has been on the winning side from the start. Whenever she teams up with an ensemble, large or small, a superior rating is the inevitable result. She sings with the mixed chorus. The only thing that kept this photograph off the October cover is the lack of visual music in the composition. But, these girls are evidently headed for a big time in Music, and we are going to watch Hollywood and the Radio musicals for their inevitable triumph.

Buffalo Goes to Powell

Powell, Wyo.—Mr. E. H. Mentzer, who has been in charge of school music development at Buffalo, Wyo. for the past seven years, is now at Powell, Wyo. directing the High School Band. Mr. Mentzer made a fine showing at Buffalo and will certainly do things for the boys and girls at Powell.

New Baton Man

Derby, Vt.—A new School Music Director, at Derby—his name Errol C. Slack. Mr. Slack is filling the vacancy left by Gordon E. Hoyt.

Health Improvement

"The health of the American school child today is much better than that of his brother or sister ten years ago, thanks to the intelligent cooperation of school authorities, the medical profession and the public in general."—(John Nelson, Jr., M. D., in Washington Education Journal and Sierra Education News).

Flash!

"Who gave the bride away?"
"Walter Winchell, last Sunday."—Scholastic.

Jack and Jeannie?

Little Jack Horner sat in a corner,
His radio tuned up high
He listened aghast, then turned it off fast,
And said, "What a bad B.M.I."
—Peoria (Ill.) H. S. Opinion.

CONFERENCE PRESIDENT ASKS ALL SINGING TEACHERS TO AID TREASURY

Washington, D. C. Sponsored by the War Saving's Staff of the Treasury Department of the U. S. Office of Education, and its Wartime Commission, the Vocal Departments throughout the country are being organized for use in the War effort.

Accepting the challenge for the singing teachers, Lilla Belle Pitts, President of the Music Educators National Conference, writes in part, as follows:

"The Schools at War Program of the Treasury Department in cooperation with the United States Office of Education is organized for all of the teachers and students in all of the schools of these United States. It is an opportunity for educators as a whole to play a significant role in the war effort.

"Because the success of the program is dependent upon the responsibility assumed by the individual departments within the schools, and in turn by the teachers in every department, the Music Educators National Conference here offers suggestions for specific contributions by music educators and music students.

"To implement our part in the Schools at War Program throughout the country, the Music Educators National Conference, on recommendation from the Education Section of the War Savings Staff of the Treasury, has appointed an Advisory Committee on Music Education Activities. This committee will work in close cooperation with the Education Section of the War Savings Staff and the U. S. Office of Education."

The General National Program for Victory Sings

At the request of outstanding civic leaders, the Treasury Department is preparing a suggested program for community Victory Sings. The following suggestions for music educators are taken from the general program being sent to community and club leaders for general community sings. Music Educators may be of service in arranging similar group sings in the school or in assisting community leaders in the general Victory Sings. The two activities are part of one

program and for one great object—a democracy united for victory and ready for permanent peace.

Suggested Program for a School or Community Victory Sing

PATRIOTIC DEDICATION: *Battle Hymn of the Republic* or *God of Our Fathers* (The National Hymn). Pledge of Allegiance to the Flag by the entire group. *The Star-Spangled Banner* (First and last stanzas).

SONGS FOR OUR FIGHTING SPIRIT: *Caisson Song* (for the Army). *Anchors Aweigh* (for the Navy). *Marines' Hymn* (first and last stanzas). *Stouthearted Men*.

SONGS FOR HOME AND COMMUNITY: A. State, Regional or Folk Songs of the Locality; B. Familiar Songs of All Types; Songs of home: *She'll Be Comin' 'Round the Mountain*, and *Aunt Dinah's Quilting Party* as typical of the friendly, neighborly national life we are fighting for.

Songs of the people might follow, such as: *Swing Low, Sweet Chariot* or *Go Down, Moses* with its intensely meaningful "Let my people go!" If the community is made up of large numbers of Americans of foreign extraction, they might sing some of their folk songs or be represented by groups of folk dancers.

Let Me Call You Sweetheart or *The Bells of St. Mary's* will suggest other popular songs for all the sweethearts whose "young loves, the true loves" will "come from the sea."

Rock-a-bye, Baby, Sweet and Low and the *Brahms Lullaby* are songs for the children for whom America must be kept as the land where life is steady, wholesome, and happy.

For all of us, cheerfully bicycling or walking instead of motoring,—*Daisy Bell* with "its bicycle built for two."

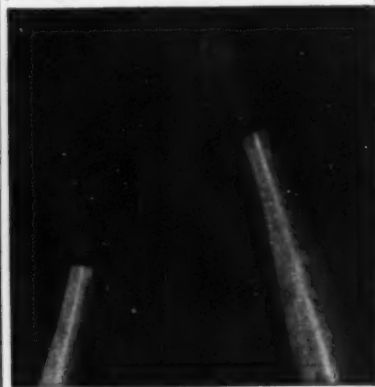
SONGS FOR OUR FAITH AND COURAGE: *The White Cliffs of Dover*, *Faith of our Fathers*, *Netherlands Prayer of Thanksgiving*, all make an appropriate final group. The Victory Sing should end with *America, the Beautiful* (in B Flat).



Forrest Schenks, now at Buckley Field, Col. in the Band, turned out his fine outfit last year at Everts, Ky. where he was Director of School Music before going into the service.

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School Music in War Time

(Continued from page 9)

of the large amount of music cultural exchange which goes on between the Latin-American republics and the United States. We as music educators are asked to play the music of these republics.

The last of the organizations to whom we should give attention is the United Service Organizations. Music educators are asked to provide through their regular channels of their local agencies, such items and services as sheet music, song books, musical instruments, recordings, musical periodicals, and concert tickets; information bulletins on local musical events, radio programs, folk music resources; assembly song leaders, lecturers, and leaders for appreciation classes. It is planned to carry out this service with the aid of state and district music Educators Associations.

Music Education in Wartime includes so many activities that no one person can perform all of them. However, we can perform as many of these duties as time and circumstances will permit. We must adjust ourselves to war conditions. Let us do this cheerfully. In making these adjustments let us not go off on a tangent and forget our real purpose as music educators. The present generation of school children must be educated in basic fundamentals in music and trained in the classics so that they may not be deprived of their just heritage because they were of school age during this war.

They parted at the corner:
She whispered with a sigh,
"I'll be home tomorrow night."
He answered, "So will I."

—Booster.

"Give us grace and strength to forbear
and to persevere,

Give us courage, gaiety and the quiet
mind—

Spare to us our friends,—Softened to
us our enemies." Stevenson.

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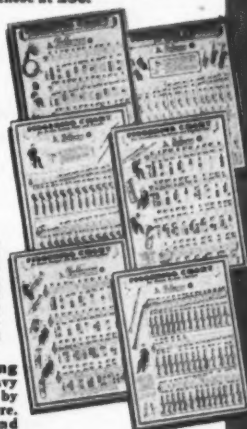


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The A. B. A. Forum

Greetings to the members of the American Bandmasters Association:

In the last issue of the American Bandmasters Association Forum, Editor Shepherd intimated that I might have something to say about my new position as one of the Music Advisers for the Sixth Service Command. At the same time, he proceeded to give such a comprehensive outline of the functions and duties of this assignment, that there is little more I can add now. I do want to correct him on one point where I was misquoted as saying, "We are not concerned with bands in the service." The Military Band is the authorized musical unit provided for in the table of organization of the Army, and there are many excellent bands making most important contributions to the training as well as the recreational program of the troops. More are being authorized as new units are formed. Bands will go wherever our troops go. They are already serving in far-flung fronts all over the earth. The Music Adviser assists the band leader in more fully realizing the potentialities of his organization as the center of a dynamic program that makes music a vital weapon of offense.

The Music Adviser is also charged with the responsibility for stimulating widespread participation in some form of music on the part of all the enlisted men. Soldier singing on a wide scale, the organization of informal recreational musical groups among men not enlisted for musical service, and the playing of simple instruments, particularly of the pocket variety, are among the activities we encourage. Soldiers who may be sent to isolated stations all over the world, far from organized bands and professional entertainers, will be able to make music for themselves without elaborate equipment or skilled leadership.

Since the tables of organization provide relatively few ratings in the musical service, it follows that not all musicians who enter the Army can be assigned to full time musical duties. Still, there are abundant opportunities for every musician to contribute of his talents and this extra-curricular music is of great importance to the morale of the Army.

High ranking Army officials believe that music is one of the most important factors in combating those forces which tend to reduce the effectiveness of the soldier, such as loneliness, fear, and fatigue. The job of the Music Adviser is to assist in coordinating all musical resources and directing them toward the realization of the only objective we now have: namely, the winning of the war as quickly as possible and permanently.

The art of music has never served a more glorious cause, and musicians within the Army as well as in civilian life are responding to the challenge nobly and generously. We are going to have a musical Army, a fighting Army, and a winning Army. — HAROLD B. BACHMAN, Captain, ASC, Music Adviser, Sixth Service Command, Vice-President American Bandmasters Association.

School Music in Review

John P. Hamilton

Orchestra

"Freckles" by Merle J. Isaac. A pizzicato novelty for string orchestra in ternary form with well-defined sections and definite thematic continuity. Opens with a four-measure introduction followed by the quiet unfolding of the principal theme. Follow all expression marks carefully. The second theme in relative minor, enters at number three. The first sentence returns at five to conclude this section. The next four measures change the tonality to sub-dominant and introduce the second section. First violin employs bow here with a contrasting legato melody; accompaniment still pizzicato. The original introduction, with changed voicing returns at eight for a full reiteration of the first section to complete the ternary. A very effective eight-measure coda starts at eleven—principal statement is repeated an octave lower each time it occurs and finally dies out. Then an indefinite pause and a loud surprise chord. A superior string selection particularly for young players. Especially well-adapted for installation of musical ideals, blending, intonation, etc. However, I suggest a change in voicing in the second measure of the introduction where the viola continues to carry the dissonant value: the second violin could take the dissonance (D), the viola the fifth (B) of this secondary seventh chord. Young players can more readily improve intonation when required to feel logical resolutions. Published by Carl Fischer, Inc., N. Y.

"Chaconne in G Minor" by Henry Purcell. Transcribed by John Barbirolli. A series of variations on a ground bass superbly arranged for orchestra. Conductors of advanced high school and college ensembles must look this over. A work of art—more of these, please! Published by Carl Fischer, Inc. N. Y. Price including piano conductor \$2.00.

"Premier Amour Valse" by Jim Mack. A cute, light, popular type waltz. Intermittent material, etc. First violin uses some fifth position, cello, some fourth. Published by Jim Mack, Alton, Illinois.

Vocal

The Educational Music Division of Irving Berlin, Inc. has hidden away in its collection of mixed voice octavo, a dandy negro spiritual—the best this writer has heard in many months. "Sweet Peace" by Joe Taylor Torrens. Choral setting by Milton James. Very effective and very easy. Price 15 cents.

Another E. M. D. success, "Dedication," is a Netherlands folk tune with text by Katherine Bolt and mixed voice arrangement by Warren S. Freeman. Can be used for almost any kind of school dedication. Published by Irving Berlin, Inc. N. Y. Price 15 cents.

"When I Survey The Wondrous Cross." An anthem for four-part women's capella chorus. Written by R. Nathaniel Dett and Isaac Watts. This is not the usual romantic female choral number but

rather a work of art—"When I Survey the Wondrous Cross on which the Prince of Glory Died . . ." a permanent addition to choral literature. Published by Mills Music, N. Y. Price 15 cents.

Band

"Rose Marie," overture by R. Friml and H. Stothart. Transcribed for band by William Teague. A splendid transcription not too easy but worth the effort. Has audience appeal. Published by Harms, Inc. Price, set "C", \$4.50.

"Anniversary March" by Edwin Franko Goodman. Arranged by Erik Leidzen. A fine march, not the "run of the mill" type,



Mr. Hamilton is Director of Orchestra and Symphonic Choir at the Theodore Roosevelt High School in Chicago.

really good. "Auld Lang Syne" is interpolated with the last theme. Published by Edgard B. Marks, N. Y. Price with score, 75 cents.

Miscellaneous

"Victor Herbert Album for Violin and Piano." Contains many of Herbert's own transcriptions and some good violinistic arrangements by George J. Trinkaus. Includes: "Ah, Sweet Mystery of Life"; "Indian Summer", "Moonbeams", and nine other favorite Herbert selections. Published by M. Witmark and Sons, N. Y. Price \$1.25.

All musicians are familiar with the names of many leading ultra-modern composers—Virgil Thomson, Aaron Copland, et al, yet few have been exposed to their music. Carl Fischer Inc. has a "Masters of Our Day Educational Series." Edited by Lazare Saminsky and Isadore Freed, it is devoted exclusively to material for early piano study and is written in modern idioms. The comments of a friend of this column, Victor Hardt, Red Wing, Minn., a very capable teacher, are apropos: "A few of the pieces are dull and apparently unfinished. One can substitute almost any note in most places without a noticeable difference. Too much like a laboratory experiment. Still they are all very clever and many have a strange beauty. These fellows really have something to say." The entire series consists of fifty-eight pieces. Prices 30 and 40 cents each.

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Question: Answers regarding tonguing for B.N.D., Toronto, will be found in the Sept. '42 issue of *The SCHOOL MUSICIAN*. Also "What have you done in the flute world?" by C.D., Davenport, Iowa, has been answered in the May, 1942, *SCHOOL MUSICIAN*. Miss J. Fish, Ash-tabula, Ohio, also please see Sept. issue.

Doubling on English Horn

Question: Do you think that there is any harm likely to come from a flutist doubling on the English Horn? I have been doing so, even though advised against it. So far as I am able to tell, it seems to improve my tone. N.A., Taylorville, Illinois.

Answer: There is such a variation in individual physical "make ups" that no definite rule can be established concerning such things. Most flute teachers frown on the doubling of any woodwind or brass instrument, but I have known several first-class flutists who doubled on oboe, saxophone and even trumpet. If, after having tried it over a period of time, as you have, no harm has come of it, then who can say that it is harmful? Remember the old saying that "the proof of the pudding lies in the tasting of it?" I believe that this, as a criterion, still holds good.

Playing the Flute as a Vocation

Question: I have been considering the studying of the flute as a vocation to follow graduation from high school. Do you think that a girl could earn a living as a professional flutist? Agnes J. Craig, Bath, New York.

Answer: This same question has been asked many times. In the April issue of *The SCHOOL MUSICIAN*, your columnist went into lengthy detail concerning this question. We feel sure that the answer will please you, and we are hoping that you will look it up.

Solos for This Years Contests

Question: Where can I get a list of solos to be used in contests for this year? This question has come from Nancy Morgan, Jean Albright, Bill Snodgrass and Jimmy Delaney.

Answer: The new 1942-43 School Music Competition Festivals Manual is now out and may be had by writing to the Music Educators Conference, 64 East Jackson Blvd., Chicago.

Playing the 2nd D above the Staff

Question: I am fingering the high D (2nd above the staff) according to your instructions as found in Book II of the Rex Elton Fair Method but still have

trouble in getting it. Does the production of this tone annoy other flutists?

Answer: That tone is used very little and is difficult to play. The fingering is 3 left with 23,4 on low C right. Be sure that your low C and C sharp pads cover perfectly.

Adjusting the Head-joint of the Piccolo

Question: Some time ago you said that the cork in the head-joint should be adjusted at 17 millimeters back from the center of the embouchure. This gets fine results on my flute. Since the piccolo is half the length of the flute, it would seem that 8 and 1/2 m.m. would be the correct place for the corresponding cork in the piccolo. The question is: Why doesn't it work?

Answer: Theoretically, it should, but owing to the fact that the piccolo is not exactly half in length, and that some piccolos are conical bore and others cylindrical, the most satisfactory results may be had by the simple method of experimenting. When the three D's are tuned perfectly, in octaves, then you have done the best you can to adjust it properly.

Difficult Trills

Question: If you will come to my assistance in making the following trills, I'll be ever grateful to you.

Answer: High E to F sharp. Finger F sharp regular, trill thumb. High F to G. F regular, trill thumb. High G to A. Start with regular G; go to A with x2—234; then trill back to G with 3 left.

Padding a Flute

Question: The pads on my flute are worn out. How do you go about putting on new ones, and where can I get the pads? Also what are they made of? D. L. Lontain of Fountain, La. (Frankly, we can't "make it out.")

Answer: Who is there among us who haven't often wished that the repadding of a flute was as simple as your question might imply? Only last night my flute repair man came to me with a beautiful job of overhauling that he had just completed and he said, "You know, even though I have been doing this for twenty years, I learn something new on every job". To do a fine job of padding a flute is a work of art, and requires years of careful study and practice. The pads are made of: first, a piece of cardboard, then a piece of felt (preferably the woven felt); then it is covered with fish skin or something of that same quality. If your flute is a standard make, it is possible that by giving the number, you might order the pads from the manufacturer. If not, then each key should be measured in millimeters or fractions thereof, and ordered accordingly. However, Dick, you'll save yourself a lot of grief by sending your flute in to some reliable repair shop for a complete overhauling. If you try it yourself, and do it in a manner that will allow a low C to "pop right out" I'd like to give you a job here in my Chicago shop. Good luck, Dick!

A Flute Quartet

Question: For years I have read all the material on the flute that I can find. To miss one of your columns, to me, would be a tragedy. So, you may know by that, that I am truly a flute fan, even though my vocation as an engineer has prevented my becoming a fine performer. However that may be, I have three other friends who play the flute and we have been practicing quartets together once each week for a long time. The question is: What could we do to widen our range and make our playing of more interest to the casual listener? Would a piccolo

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be a worthwhile addition? C. B., Detroit.

Answer: If the expenditure of money does not hinder, I would suggest that you have the following: one C piccolo, one Tenor (E flat) flute, two C flutes, one alto flute in G, and a bass flute. (I prefer the Albiophone) in C. Then you could use any combination of four that you liked. I knew of such an organization in St. Louis several years ago, and even though the players were all amateurs, they were truly a sensation. If you decide to do this, please let me know and I'll be glad to recommend instruments, music, etc.

Flute Studies

Question: I have been playing the flute for four years. Have just finished with your method, Book I and II, also the Koehler studies that you recommended. What next, Mr. Fair? You have helped me and several of my friends so very much, and we have a regular "Round table" over your column in The SCHOOL MUSICIAN each time a new issue appears. Just now, two of our younger fellows who were the better players of our group, are out chasing Japs, and we are praying that they may sometime return and again contribute to the "Pleasures of Pan" and to a happier United States, than the one they have just left. J. J. J., Long Beach, California.

Answer: Thank you so much for such a fine letter. I only wish that space would allow the printing of all of it. It is difficult for any of us to understand why our civilization should suffer such disruption, but, even though we dislike to acknowledge it, it seems that the laws of nature are most cruel, and all that we can do about it is to contribute that which is good, at every opportunity. But enough of that, for this is supposed to be a column on the beautiful—that of playing the flute. Studies? Oh yes. If you are not familiar with the Kuhlau Flute Duets, you have missed the rarest treat of all. Then there are orchestra studies by A. Brooke, published by the Cundy-Bettoney Co. of Boston; 24 studies by Anderson, called "Progressive"; The Modern Flutist, consisting of 8 Etudes by Donjon; and 30 Caprices by Karg-Elert which are most interesting and most difficult. You and your friends would enjoy any of the solos listed in the manual as mentioned in this column under the heading of "Solos for This Year's Contest". These solos have been most carefully selected by myself and several of my highly esteemed colleagues. There isn't a "dud" in the whole bunch. I might add that I am highly pleased because of the fact that so many flutists—and no doubt, all other instrumentalists should be included—are finding real interests in our SCHOOL MUSICIAN. It is a fact, that nearly half the questions that came to me for this issue were from folks who have long since finished high school. NOW, it is my turn to ask a question.

Question: Bob Shepherd, how do you do it?

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Drum Beats

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Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

In developing the student drummer it is, of course, imperative that much time be spent on the long roll which is surely one of the most important, and certainly one of the most difficult rudiments.

First, it is immediately apparent that there are but two ways to produce a long or sustaining roll: (1) hand alternation of single strokes and (2) hand alternation of double strokes. The single stroke roll, the better of the two methods is limited to timpani, bass drum and mallet-played instruments where there is inherent resonance to create the effect of sustention. The double stroke roll is native to the snare drum, necessary for the reason that the snare drum is non-resonant, thus single strokes cannot be played rapidly enough to create the sustaining effect.

In speaking of the double stroke roll we say two taps with each stick, and to all intents and purposes we mean just that, and despite the fact that as the roll is closed, additional "buzz" beats creep in to destroy the "perfect twos" of the more open roll.

In teaching the long roll the usual method is to employ the "daddy-mommy" roll using two beats with each stick (as in Ex. I) either with or without the accented tap on the second stroke. The theory of the accented second tap is that it tends to strengthen the tap when the second tap becomes a bounce as the roll is closed. Some advocate non-usage of this second tap accent. So far as I can see there is no particular advantage in accenting the second tap, nor can I see any specific harm in employing it.

As we have mentioned several times before in this column, before the student can play good double strokes he certainly must master good single stroke production and it is my sincere belief that single stroke production is the key to the question of a good double stroke roll.

In the final analysis, the double stroke roll is actually not two beats with each stick, but rather is a STROKE AND REBOUND with either stick, and thus should be considered and taught as such. Example Two shows the basic single stroke pattern (stem upward) with the rebounds (stems downward) and this should be practiced slowly at first, with emphasis on good clean rebounds or bounce beats springing from each wrist-actuated stroke of the sticks. You will find that this requires a good deal of patience, but the reward is the development of a fine roll that fits the modern conception. The tempo of the exercise should be gradually quickened, and it should be played in all



Mr. Noonan

dynamics ppp to fff and both crescendo and decrescendo.

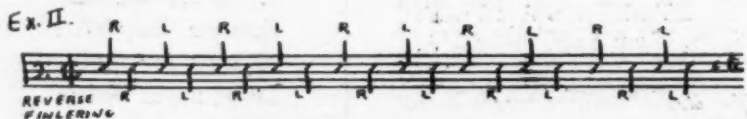
In playing this exercise, the hands and arms are not raised above the student's head as is customary in rudimental competition. The wrists only are used, being turned back in the case of the left and up in the case of the right until the tips of the stick are pointing straight up.

Now, first the single strokes R-L-R-L (stems upward) are to be played at an easy and comfortable pace, with attention to even tone and instantaneous stick raising after each stroke. (Watch that left, it will not come up as high as the right unless it is watched).

The exercise is then played as before except that the rebounds are added (stems downward). Nothing has changed but each stick is allowed to rebound as the stroke is made resulting in RR-L-L-RR, etc.

Then the exercise is played with no break in the transition from single to double strokes. First, play good clean single strokes for about one minute's time, and then allow the sticks to rebound from these single strokes for another minute, gradually increasing the time element until each consumes some five minutes.

Repeat the exercise in all dynamics and crescendo and decrescendo, allowing no



break between the single and rebound strokes, going immediately from one to the other.

This method of practicing and playing the roll I have found to be more interesting to the student and more practical in musical application. It is the method advocated and taught by Roy Knapp from whom I received the system, and I have found it most expedient and thorough. Its great value lies in the fact that single strokes form the basis of the roll and when properly practiced the student gains not only a smooth roll but gains as well fine stick control and strong yet flexible wrists.

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music,
University of Michigan, Ann Arbor

Question: Is the use of a vibrato on the cornet to be recommended? If so, how is it produced and when is it used? C. G., New York City.

Answer: I recommend the use of a vibrato. However, it should be a pleasant one and under control at all times. Many players abuse the use of the vibrato by using it constantly, and for this reason teachers consider this a "touchy subject" and refrain from teaching the technique. Many feel that the vibrato will come in due time without any teaching.

The vibrato may be taught after a student has acquired a clear, full tone. It is produced by a slight back and forth motion of the right hand. After one can produce a pleasant vibrato on third space "C," I suggest that he play chromatically from this note down to low "F" below the staff, then chromatically from third space "C" to "G" above the staff. This should be done slowly, slurred and tongued (legato). This procedure may seem awkward at first, but with patience, one can acquire a pleasant vibrato—one that is under control at all times.

The vibrato is used in *cantabile* passages; that is, in passages of a song-style nature. It is also used to intensify a passage. Using a vibrato when playing a march, as many players have the habit of doing, is poor taste. If you are in doubt as to whether or not you should use a vibrato in a certain piece or passage of music, why not consult your teacher or director? Of the hundreds of cornet and trumpet players whom I have heard, there are not many who use the vibrato in good taste. I would much rather listen to a clear, steady tone than to one that is too fast, too slow, too narrow, or too wide. (All of these faults are common).

Some cornetists use a lip or jaw vibrato. However, I think the hand vibrato is easier to control and sounds better. Most of the top-notch cornet and trumpet players in the country use a hand vibrato.

If you are going to use a vibrato, it is important to have a pleasing one and to know when to use it. Make the study of this technique a part of your practice routine, and be very critical of the tones you produce.

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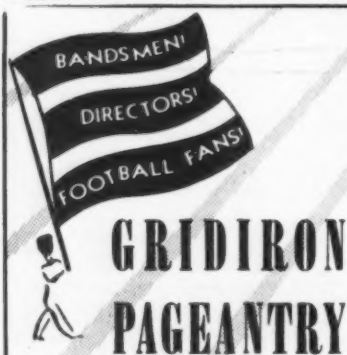
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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Barker, N. Y.

A Challenge

"Hi Bob, our band sounds swell, doesn't it?" "We're tops on marches, Jack, but I'm afraid how we'll sound on the high-class music." "You're worried about those fellows who can't handle solos, aren't you?" "That's it—especially that first horn player." "But, Bob, I thought Bill had a swell technique on French Horn—everyone says he can play anything." "Remember, Jack, in *Stradella Overture* and *Semiramide Overture* how empty his solos sounded after hearing the work of the solo cornet and solo clarinet? Sure, he got the notes and time, but that's about all." "You're just jealous because Bill gets the solos." "You think so, but I'm experimenting and practicing on the stuff he hasn't got, and by spring I bet I'll win his solos." "Some job, Bob, how do you commence?"

Planning Ahead

"Take *Stradella Overture*, for example, where the horn's soloing cold—introducing the piece—that calls for real salesmanship. I've got to live on that solo, every note and rhythm and interval of it. I've got to ride on a magic carpet, enjoy the trip, without falling off. While I'm on board, that's where I live." "Say, Bob, you're not kidding me are you?" "No, sir, I believe I've discovered a way to get into the mood for a solo. You know how I'm always playing in every orchestra and band I can get to, and how I spend my spare time at home playing tunes on the horn just for fun, poking out tunes and harmonies of my own on the piano, listening to radio music programs and to records. It's finally got me." "What's got you, Bob?" "The old melody-and-harmony feeling; I seem to be able to turn it on whenever I get a solo passage."

Prestol Chango!

"I can tell I've got it, Jack, because my ears and head tighten up just as they seem to when you hear a spook in the dark, and my breath even seems to hold back, and my heart beats harder. If the solo sounds serious or sad, I think of something sad that has happened to me—the time I lost my dog, or when I was so sick last year. If the solo sounds snappy, I think of something like that dance last week." "But what about all the in-between stuff like the attack solo in *Raymond Overture*, and the horn-call passages in the finale of *William Tell Overture*?" "That's where I recall some exciting time I had—when my canoe hit a rock in the rapids at camp, and when the horse ran away with me in the saddle."

Check-Up

"Haven't seen you since rehearsal last week, Bob; how's your system coming?" "Lots of new ideas, Jack, got them down at the railroad tracks and at home." "Just what has railroading got to do with music?" "Boy, you should hear the rhythms those trains have—every sound has power and weight, and the tempos don't run away either. When that locomotive starts those long freights you can just feel the strain between puffs." "What ideas did you get at home, then?" "I tried playing horn with one

hand and harmonizing the tune using the other hand on the piano keyboard. You know how much more interesting music is when there's some harmony; it gives more feeling. So I play a tune once along with the piano harmonies; then I play it again without the piano, but remembering the harmony that I played with it before. So now when a solo passage comes along I automatically hear some kind of harmony before I play it which gives my first entrance some feeling, and after I do play it with the band, I'm able to recall the band's harmony when I practice the passage alone."

Hearing is Believing

"I'll believe you, Bob, as soon as I hear you play that *Semiramide* quartet passage as well as Bill does—remember he's a year ahead of you on horn. And I'll bet you can't be heard when you play at the same time he does." "That's all figured out; I've been listening to the snares on the drums when we play while the drummers count measures; why my tone makes the snares vibrate much louder than his tone does. I've been working up a special lip, hand, and horn position to make them vibrate real hard, figuring that people's eardrums correspond to snare vibration."

The Pay-Off

"Can you tell when you'll be able to pass Bill up on solo playing?" "That's easy; I just listen to his playing, borrow the good points of his playing, and add my feeling for the solo. You see I can learn his technical tricks quicker than he can learn my musical tricks. It's in the bag, Jack!"

I Take My Pen in Hand

(Continued from Page 4)

Elton Fair in *The SCHOOL MUSICIAN*.

In a recent issue Mr. Fair mentioned an article called "Strive for Fine Tone Production on the Flute," written by Arthur Kittie. I would like to have this article to read. Mr. Fair said it was in the January, 1942 edition of *The SCHOOL MUSICIAN*. Would it be possible for me to obtain a copy of the January, 1942 edition of *SCHOOL MUSICIAN*? If so, please let me know and I will send the desired amount of money.—*Jacqueline Walker, Bowling Green, Mo.*

Dear Miss Walker: Your letter is typical of dozens we receive each month indicating the fine reactions of a vast audience of readers to Mr. Fair's column. The secret of this columnist's success is his great love for people. All the world are his friends and he writes to them as simply as a boy writes to his mother, as kindly as a father writes his son. His broad experience as a professional musician in the culture groove, one of the best, and his life-long contacts with appreciative people all over this continent have given him a perspective that is invaluable to the school musician.

We still have a few copies of the January, 1942 issue and will be glad to send one for 25c. Stamps will do, nice clean ones. Most folks just say "send me a copy" not realizing perhaps that "copies" are our stock in trade, like the porterhouse in the butcher-shop.—*Ed.*

Keep 'em Playing

A School of Repairing All Band Instruments

Conducted by Erick Brand

*Address questions to The School Musician, 230 No. Michigan Ave., Chicago.

Question: Inasmuch as instruments belonging to the school are often given from one pupil to another, I would like to have some safe way of sterilizing at least the mouthpiece. What would you suggest?

Answer: All types of metal mouthpieces with no cork or hard rubber inserts can be sterilized in boiling water. Many mouthpieces are made of hard rubber, plastic, or have some of these materials on them. Never put such mouthpieces into boiling water. Even a crystal mouthpiece cannot be boiled because of the cork joint on it. The heat will melt the shellac and loosen the joint.

One of the most accepted sterilizing solutions is a 1 to 4,000 mercuric chloride solution. This is made by dissolving 32 small mercuric chloride tablets in a gallon of water. These tablets can be procured at your local drug store. It must be remembered that this solution is very poisonous, and it should be some one person's responsibility to do this sterilizing and keep the solution under lock and key when not in use. It is necessary to thoroughly rinse the part in running water, or better, wash with soap and water after using disinfectant. Wood parts should not remain submerged longer than 2 to 4 minutes. Rubber, plastic, metal, or crystal mouthpieces may remain in the

solution from 5 to 10 minutes.

The solution is used at room temperature. It will be good for a long time, but when it becomes somewhat cloudy it is best to throw it out and make a new mixture.

Question: Quite a few band members have trouble with valves of such instruments as trumpets, cornets, etc., sticking or working sluggishly. Please let me know if there is any special method to keep them working freely.

Answer: In order to apply a remedy, it is necessary to know the cause of the sticking. If the instrument has been dropped and the valve casing dented, or if the valve was removed by the player and dropped, thereby denting or bending the valve, the best thing to do is to see your local repairman, because the repair is rather difficult.

Often, however, sluggish valves are caused by an accumulation of dirt and gummed oil in the valve casing and openings for the air passages.

Perhaps the first thing to do with an instrument that has sluggish valves is to clean the entire inside of it by running water through it from the bell end and using one of the instrument brushes sold in most musical instrument supply stores. If you cannot locate one of these cleaners write to The SCHOOL MUSICIAN. Use this cleaner as instructed, that is, work it back and forth in the bore, loosening any accumulated dirt and gummed oil. After using the brush, be sure to rinse it out thoroughly.

You can do this with the valves in place or with them out. If they are left in place be sure to have them in the raised position while the brush is going through.

Be sure to clean out the first, second, and third valve slides in the same manner by removing the end bows and cleaning them, as well as the passage, toward the valves. When cleaning these, remove the valves.

Most instruments are supplied with a valve cleaner and there should be several around the band room. Wrap a good, lint-free cloth around a valve cleaner so that it fits in the casing rather tightly. Work it back and forth, and if necessary apply a little gasoline to loosen gummed oil. Of course, the valve caps on both ends of the valve casing must be removed for this job. Clean inside of bore again after this operation.

Clean the valve itself in gasoline and when dry insert it into its own casing, making sure that it is in its proper position, checking to see if it works freely. In most cases you will find the valve perfectly ok, and I would suggest you apply a little good valve oil before final assembly.

If a valve develops glaze, do not buff this off as it is a protecting surface that will make the valve last longer. This glaze is really a form of corrosion, but it is quite smooth and hard rather than rough and powdery, such as the ordinary corrosion that must be removed.

An instrument with badly corroded valves had best be sent to a repairman for attention.

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The Alto and Bass Clarinets

By Thomas C. Stang

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The tones, usually identified as "throat tones", pleasing in their tonal effect and possessing coloring so important to the well-balanced musical picture, have been widely used by the composer and arranger alike in the visualization of their scores. So often, these well intended scores have, in the sense of perfection, not passed the wistful planning stage, in the conceiver's mind.

"Throat tones" have long been a source of discouragement and irritation to the clarinetist. Unfortunately, alto and bass clarinets not only have this fault in common with other members of the clarinet family, but so often have an added problem in respect to this group of tones—and that is the desired tonal quality and clarity is missing.

The intonation problem, in the case of the alto and bass clarinets, can be corrected in much the same manner that generations of clarinetists have found helpful in eliminating, at least to some degree, the often faulty "throat tone" intonation. Lip control, in short, as in the case of the clarinet, is the basic means that can be employed to correct off-color alto and bass clarinet throat tones, when the instrument is otherwise "in tune". Ensemble tuning so frequently necessitates lengthening the distance between the mouthpiece and the instrument; more often, a shortening of this air column. When this "pushing in" or "pulling out" process, as it is usually referred to, is undertaken, it can only be expected that the throat tones will be the most affected, resulting in extra care on the part of the player in his attempts to play-in-tune.

With few exceptions, alto and bass clarinets have a closed thumb key, or "plate". Even in the case of the alto clarinets, which have the "ring type" keys, instead of the covered tone-hole keys, one usually finds the left hand thumb key to be "covered". The distance this key opens, when not depressed, will have much to do with the clarity of the "open-G", and figures nearly 100% in the clarity of the throat "F-sharp" when fingered first finger, left hand. So often, a pad that is too deeply seated will obstruct the air column which "escapes" through this tone hole. A remedy here is simple—a new pad, properly seated. Many times, however, the correction necessitates the bending of this key, to allow a greater opening. Bending this thumb key in a manner that will allow more "clearance" will result in a greater clarity of tone. However, it may also cause intonation difficulties. Clarity of tone is essential—so, also, is proper intonation. In this instance, the key adjustment should be made, if and insofar as the intonation adjustment can be made with lip-control.

An examination of one's instrument will show in most cases that the E-B flat keys (side keys) are not directly opposite. This, of course, will normally cause a slight variance in the respective pitch of these alternate fingerings, and it is only common sense that prompts one to use the fingering combination that will be closer to proper pitch.

The throat "F-sharp" likewise often

out-of-tune, when fingered in one manner, will be better in pitch when the alternate fingering is employed. This is often true, on occasion, when the "neckpipe" has to be pushed in, or pulled out, for ensemble tuning. Here again, the player's sense of proper pitch should be the deciding factor as to the fingering to be used.



By Thomas C. Stang

In many instances, pitch and clarity of tone alike, are faulty as the result of a reed too soft to suit the individual player's requirements. The tones immediately above and below the throat-tone group usually call one's attention to this fact, and likewise, respond in clarity, and usually in proper pitch also.

Such tones as low "C-sharp", "open-G", "B-flat in the staff" and "D in the staff" will at once inform the alto and bass clarinetist, as well as all within hearing distance if the proper strength of reed is being used. Many players find difficulty in using a reed which will respond, and produce these tones clearly and in tune. This brings about the fact that the individual's embouchure is not sufficiently developed, which is another way of suggesting to those that find this fault in their playing—daily, conscientious practice!

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Have You Any?

So many requests have come in of late from bandmasters for advice on how to organize a Band Parents Club and more particularly for a suggested constitution and by-laws that we are again publishing in this column a form that has been adopted and used by the majority of such clubs throughout the country. We urge the formation of Band Parents Clubs because of their value to the music program of the school; all the more important at this time when music is so essential in the war effort.

CONSTITUTION

Article I

Section 1. The name of this organization shall be The Music Boosters of the West Lafayette Public Schools.

Section 2. The purpose of this organization shall be the promotion and encouragement of music in the public schools.

Section 3. All school patrons and citizens of West Lafayette interested in the purpose of this organization shall be entitled to membership.

Article II

Section 1. Officers. The officers of this organization shall be: President, Vice-president, Secretary and Treasurer.

Section 2. The President shall preside at all meetings of the organization, appoint all committees and shall be, ex officio, a member of all committees.

Section 3. The Vice-president shall assume all the duties of the president in his absence.

Section 4. The Secretary shall keep all records and minutes of all meetings in permanent forms and conduct all correspondence.

Section 5. The Treasurer shall receive all funds due the organization and disburse the same on the approval of the Executive committee.

Article III

Section 1. The Executive Committee shall be composed of the officers of the organization, its past-president and chairman of the standing committees.

Section 2. It shall be the duty of the Executive Committee to have general supervision of the affairs of the organization.

Article IV

Section 1. The Annual Meeting shall be the last regular meeting in May of each year, at which time the officers for the ensuing year shall be elected. A Regular meeting shall be held each month during the school year. Special meetings shall be held on the call of the President. Five members present shall constitute a quorum.

Article V

Section 1. This constitution may be amended: upon notice, accompanied by a

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copy of such proposed amendment, at a called meeting for such purpose; or at a regular or annual meeting upon a proposed amendment which shall have been presented at the meeting immediately prior thereto. All amendments shall be adopted by a two-thirds vote of the members present.

By-Laws

Section 1. Time and place of meetings. The Regular meetings shall be held on the third Wednesday of each month of the school year at three-thirty o'clock, p. m. in the Music Room at the Morton School.

Section 2. Dues. The dues of this organization shall be twenty-five cents per member per semester. Payment of dues

shall constitute membership in the organization.

Section 3. Elections. A nominating committee shall be appointed by the President at the regular April meeting in each year. Nominations may be made from the floor at the Annual Meeting if filed with the Presiding officer prior to such meeting.

Section 4. It is the policy of this organization to adopt each year a definite constructive program for each year, and to devote its united energies to the accomplishment of such program.

Section 5. Except as otherwise herein provided Roberts Rules of Order shall govern the procedure of this organization.

Section 6. These by-laws may be amended at annual or regular meetings by a majority vote of this organization.

in pupil progress will include the following factors:

- 1) Observation of general and specific objectives
- 2) Correct interpretation and use of results
- 3) Continuous evaluation
- 4) Stimulation, not retardation
- 5) Provision for self evaluation

Since the general and specific objectives in Music Rudiments involve more than the acquirement of knowledge and skills, it is necessary to have evaluatory standards that take into consideration all of the objectives. For that reason, the new type tests and the essay type of tests have to be augmented by other diagnosis of pupil progress. This will mean, for example, observation and analysis of the individual student in the classroom, school life, and community life.

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The Vitamins of Music

(Continued from page 14)

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In order to present the material in a logical, efficient manner and thereby achieve the objectives of Music Rudiments, the problem solving procedure is recommended. This procedure includes the following steps:

- 1) Introduction—preparation and motivation of subject matter
- 2) Assignment—a definite challenge in the form of problems and sub-problems
- 3) Development—solution of problems, sub-problems by means of observation, discussion, and applications
- 4) Suggested Activities—the further application and comprehension of the content
- 5) Summary—the organization of minimum essentials in meaningful terminology
- 6) Raising the Problem—opportunity of a significant, logical, continuity of subject matter
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